

INTRODUCTORY LESSONS,
WITH
FAMILIAR EXAMPLES IN LANDSCAPE,
FOR THE USE OF THOSE
WHO ARE DESIROUS OF GAINING SOME KNOWLEDGE
OF THE PLEASING ART OF
PAINTING IN WATER COLOURS;

TO WHICH ARE ADDED
SOME CLEAR AND SIMPLE RULES,
EXEMPLIFIED BY
SUITABLE SKETCHES AND MORE FINISHED PAINTINGS.
*AS THIS WORK IS CHIEFLY INTENDED FOR THE MERE BEGINNER,
THE RULES ARE BOTH FAMILIAR AND PROGRESSIVE.*

TO WHICH ARE ADDED,
I N S T R U C T I O N S
FOR EXECUTING
T R A N S P A R E N C I E S,
IN A STYLE BOTH NOVEL AND EASY.

BY JAMES ROBERTS,
PORTRAIT PAINTER TO HIS ROYAL HIGHNESS THE DUKE OF CLARENCE.

LONDON :
PRINTED BY W. BULMER AND CO. CLEVELAND-ROW, ST. JAMES'S,
FOR THE AUTHOR; AND SOLD BY
G. AND W. NICOL, BOOKSELLERS TO HIS MAJESTY, PALL-MALL;
AND MESSRS. J. AND J. BOYDELL, CHEAPSIDE.

1800.

INTRODUCTORY LESSONS,
WITH
FAMILIAR EXAMPLES IN LANDSCAPE,
FOR THE USE OF THOSE
WHO ARE DESIROUS OF GAINING SOME KNOWLEDGE
OF THE PLEASANT ART OF
PAINTING IN WATER COLOURS;

TO WHICH ARE ADDED
SOME CLEAR AND SIMPLE RULES,
EXPLAINED BY
SUITABLE SKETCHES AND MORE FINISHED PAINTINGS,
AS THIS WORK IS CHIEFLY INTENDED FOR THE MORE BEGINNER,
THE RULES ARE BOTH FAMILIAR AND PROGRESSIVE.

TO WHICH ARE ADDED
INSTRUCTIONS
FOR EXECUTING
TRANSPARENT
IN A STYLE BOTH NOVEL AND EASY.

BY JAMES ROBERTS,
PORTRAIT PAINTER TO HIS ROYAL HIGHNESS THE DUKE OF CLARENCE.

LONDON:
PRINTED BY W. BULLER AND CO. CLEVELAND-ROW, ST. JAMES'S,
FOR THE AUTHOR; AND SOLD BY
G. AND W. NICOL, BOOKSELLERS TO HIS MAJESTY, PATERNOSTER-ROW;
AND MESSRS. J. AND J. ROSS, 10, GUTSINGER'S, GUTSINGER'S,
1800.

TO HIS GRACE
GEORGE, DUKE OF MARLBOROUGH,
LORD LIEUTENANT OF THE COUNTY OF OXFORD;
KNIGHT OF THE MOST NOBLE ORDER OF THE GARTER;

&c. &c. &c.

THE FOLLOWING
T R E A T I S E

IS MOST HUMBLY INSCRIBED,

BY HIS GRACE'S

TRULY GRATEFUL,

MOST DEVOTED,

AND VERY RESPECTFUL SERVANT,

*Manchester Buildings,
Westminster,
June 1st, 1800.*

JAMES ROBERTS.

TO HIS GRACE

GEORGE, DUKE OF HAMBURG

LORD-LIEUTENANT OF THE COUNTY OF OXFORD

KNIGHT OF THE MOST NOBLE ORDER OF THE GARTER

THE FOLLOWING

T. R. E. A. L. S. H.

IS MOST HUMBLY INSCRIBED

BY HIS GRACE

TRULY GRATEFUL

AND VERY RESPECTFUL SERVANT

JAMES ROBERTS

Blackstone Buildings,
Birmingham,
June 1st, 1866.

INTRODUCTORY LESSONS, &c.

SINCE the elegant and useful arts of Painting and Design have been so universally diffused over *this*, and indeed over most of the civilized nations in Europe, the number of dilettanti performers has rapidly increased. Painting has long been considered as a graceful accomplishment for the dignified and opulent, and also an useful acquirement for those who compose the middle ranks of society. Most, if not all the elegancies of polished life, have the art of Design for their basis. The following work is principally calculated for the use of those students, who wish to gain some knowledge of the art, without the least view of making it their future pursuit. However, I flatter myself, that those young persons, who mean to dedicate their lives to the study of painting *professionally*, will not find their time misemployed, in paying some little attention to the following pages. Several books have been written on this divine science; some of them far too abstruse for the juvenile student, and nearly useless to the amateur. Others have confined their precepts to the mere mechanical process of mixing their tints; and have seduced the Tyro, to cover quires of paper with all the colours of the rainbow, without either meaning or effect. But if a scholar is really ambitious of drawing even tolerably, he should be debarred from colours for, at least, one year. Black-lead pencils, chalk, Indian ink, and Cologne earth, will fully occupy

his time and mind for many months. The student should be able to sketch with vigour and freedom, before he bewilders himself with the seducing witchery of colours. It will demand close application, to acquire a habit of drawing correctly ; and he should diligently persevere in the *grammar of painting*, which is *outline*, before he employs its language, which is *colour*. Perhaps an union, properly simplified, of the authors just mentioned, would be of considerable service to learners. A few apposite examples will be given, illustrated by rules derived from nature, the only source of truth and beauty in every art and science. This work will be entirely confined to Landscapes in water-colours. Should it be honoured with the patronage and approbation of the Public, a second treatise may be attempted, which will be solely dedicated to the human figure.

As I shall now merely treat upon Landscapes, permit me to observe (*en passant*) that, with respect to cattle, the charming productions of the inimitable Morland, in that line, will yield my young pupils an inexhaustable treasure. My utmost ambition is, to make the road as easy and agreeable to the learner as possible ; should I be so fortunate as to discover a path, that may render the hill of Science more obvious and accessible, I shall then think I have not laboured in vain.

I once more beg leave to repeat, that my work is chiefly addressed to the *amateur*. Although the elegant and accomplished Dr. Burney translates the word amateur, "*Dabbler*," yet, permit me to observe, that we have several examples of amateurs, in the higher classes, whose spirited performances would not disgrace the professional artist. The sweet designs of Lady Diana Beauclerc, and Countess Spencer, in that most arduous branch of the art, Historical Composition, will justify a more favourable translation. In Flower painting, her Royal Highness Princess Elizabeth has executed specimens, which would be creditable to the name of Mrs. Lloyd, late Miss Moser. The

Countesses of Harrington, Warwick, Viscountess Clifden, Miss Finch, Mrs. Butler (late Miss Hester Lushington), &c. &c. in the various departments of Landscape, Figures, Flowers, &c. have exhibited specimens of the art, which do honour to this enlightened and highly-polished age. The exquisite miniatures of Lady Lucan, greatly embellish the unique cabinet at Strawberry Hill; and I could easily fill a volume with the names of many illustrious persons, who condescend to handle the palette. The Earls of Harcourt, Warwick, and Aylesbury, Sir George Beaumont, Oldfield Bowles, Esq. the Rev. Mr. Gilpin, and many others, stand high in the list of Graphic fame. The present Empress of Russia has produced some engravings of first-rate merit; consequently, her Imperial Majesty must be very considerably skilled in the art of Drawing. And our amiable and most accomplished Princess Royal, now Dutchess of Wirtemberg, has long been celebrated for uncommon skill and taste in Etching. If, alas! the elegant and classic Horace Walpole were now living, he might have given the world, as much delight with an history of royal and noble painters, as with his inimitable catalogue of royal and noble authors. Even the arduous chisel of Sculpture, has been ably wielded by the fair hand of Mrs. Damer; and a few beautiful casts and models have been produced by Mrs. Siddons. I trust, that our rising generations will be animated by those bright examples, and that their laudable enthusiasm will stimulate them to vie with their ingenious parents; and they will eagerly court the assistance of those, whose studies have been solely devoted to the arts in which they pant to excel.

To those who have the dispositions, and not the means, I beg leave to dedicate the following work. Those who mean to study the art, *professionally*, can command the rich and exuberant treasures, contained in the admirable Discourses of the late much respected, and ever

to be lamented, Sir Joshua Reynolds; they also have Leonardo de Vinci, de Piles, du Fresnoy, &c. Among living authors, the Treatises of Mr. Barry; the Lectures of Mr. Fuseli; and the Discourses of Mr. West, President of the Royal Academy, are a perpetual fund of instruction. But, excellent as they are, they are too learned for extreme youth, and inaccessible to the fair part of the creation.

It may be argued, that persons of rank and fortune visit the metropolis *annually*; and that those who constantly reside in London, can easily avail themselves of the ablest masters. This is true; but yet a short Compendium of the Art, cannot be without its use. And although the names and talents of Paul Sandby, Payne, La Porte, &c. are so well known, as to need no encomium, yet their labours will be rather accelerated, than impeded, by a little *vade mecum* of this nature. Those, whose situation is fixed in the country, very rarely meet with a proper master, as few country towns can indemnify an able professor. Some few provincial cities may possibly contain a man of superior, or, at least, adequate abilities; but as London is the great emporium of every kind of talent, all artists of promise, and rising celebrity, naturally flock thither. Oxford has been singularly favoured with an excellent artist, and very superior genius, in the person of John Baptist Malchair: his style of drawing, and mode of teaching, are very superior; few artists have dived so deeply into the hidden mines and mazes of science, and few have unveiled so many of their latent treasures. To that gentleman's excellent instructions, we owe the masterly performances of Sir George Beaumont, Mr. Bowles, and Lord Aylesbury. His style is in a great measure novel, yet strictly in nature. He disdains the meretricious arts of gaudy colouring, and delineates with a sweetness and simplicity peculiar to himself. I shall, in the course of this Treatise, attempt an humble imitation of his admirable manner.

It has been justly observed, that all the *lesser* books of instructions are deficient in the principles of the art : by *principles*, I do not mean the trite and hackneyed rules for making and mixing a variety of tints, &c. not that such rules are absolutely useless. By *principles*, I mean, some clear and definite explanation of the various effects of the circumambient air, light, and shade; the different modes of *handling* different surfaces ; and the many beautiful effects of nature, produced by the partial intervention of clouds, and objects *out* of the picture. For example:—suppose a large groupe of trees not actually introduced, a broad and long shadow will run all along the picture, and form a beautiful mass, though the original cause is not visible. A flying cloud will also cast a shadow over parts of the distant hills ; and a variety of ill-shapen houses, will be melted down and generalized into *one* beautiful mass of tender atmospherical shadow. Then again, a bold tower or promontory will sparkle (as it were) by being relieved with a hazy back ground. But to perceive and *feel* these effects, Nature herself must be studied : written instructions, or the advice of a good master, will just serve as a direction-post, or a finger-board, to point out the object.

Though nature must ultimately be our surest guide, yet a proper degree of assistance must pave the way. We abound with choice examples for the beginner to copy from, but totally unaccompanied by the proper rules to attain the desired end.

Mr. La Porte has recently published a series of Studies for Trees, characterized with taste and truth. If he had superadded a few of his excellent rules, his work would have been still more useful.

Mr. Payne has also enriched the public store with several Views, executed with that seeming ease, that almost precludes imitation.

But, is it possible for the mere novice to imitate the freedom of his touch, and that peculiar glow which pervades throughout ? Will not

a crowd of difficulties occur, and check his career? When a young person first opens those choice repositories of art, he is naturally in raptures; he flies to his desk, glowing with impatience and enthusiasm, tries for hours, and tries in vain! He is then discouraged, throws aside his colours, burns his sketches, and concludes that he is destitute of genius. He then renounces an art, in which he might have excelled, had his studies been properly directed. If, on the contrary, he had at first only attempted to copy a piece of a ruin, a rugged stump of a tree, or any other simple, yet picturesque object; if (on referring to the rules which ought ever to accompany the object) he had seen a system laid down, which he could have conceived without trouble, or imitated with little labour, he would then have been stimulated to proceed. The process, by being regular, is readily conceived; his hand is *strengthened*; his eye rendered more correct; his ideas enlarged; and, in due time, he produces a decent copy of a drawing, which (had he attempted without the necessary previous study, and faithful guide) he would have thrown aside with disgust, at least, if not despair!

Many parents are anxious to see their children begin, by immediately copying nature! But how is that possible? If he cannot imitate a drawing, where all is exactly defined, how can he produce an accurate resemblance of animated nature, where all is in motion, and where the light and shades are perpetually changing? Can he reduce a building, tree, &c. *the size of life*, and transmit it to a small sheet of paper, without knowing the necessary rules for contracting and expanding? Can he distribute his light and shade with beauty and propriety, unless he is previously and properly grounded in just principles? Can he instantaneously seize upon the transient and ever-varying beauties produced by flying clouds, and the various evanescent effects, which often elude the grasp, and mock the skill of the

able professor? Can he accomplish all this, if he is utterly ignorant of the grammar of his art?

But there are those who will argue, that all this is being too refined, *trop recherché*, for the mere dilettanti. Such judges I recommend to persevere in their error, and continue to sprinkle red brick houses, and verdigrise trees, *ad libitum*; but for Heaven's sake let them beware of vitiating the taste of the well disposed pupil. For my part, I will boldly declare, that well directed and *previous* study, is absolutely necessary: at the same time it must be allowed, that without some idea of nature, and the *causes* of her various beautiful effects, it will be scarcely possible to copy a drawing with taste and discernment. An ostentatious display of red and yellow, blue and green, will corrupt the untaught eye, and disgust the spectator, who is blest with the least portion of taste and discernment.

There are many books of instructions (as they are miscalled) consisting of a few brick houses, as red as vermilion can make them; surrounded with trees nicely trimmed with Dutch scissars, wherein green is not spared; together with some formal ladies and gentlemen, ill drawn, and vilely placed! To which are sometimes added, some heads, neither from, or after nature; together with a touch at osteology, so happily unintelligible, that they would even puzzle the anatomical skill of a *Hunter*, or a *Cruikshank*, to define or explain. Admirable guides for the young, the lame, and the blind! However, the student (if unfortunately he cannot procure either a master or good advice), goes on floundering and stumbling in darkness visible! After a most lavish display of all the colours of the peacock's tail; after having exhausted all the colour shops for brilliant hues, he produces a drawing, both dull, dirty, opaque, and gaudy! Totally ignorant, as he necessarily *must* be, that an artful breadth of light and shade, together with a due gradation of tints, can alone represent nature

with fidelity, he is completely bewildered, and lost in a labyrinth of his own creating.

It cannot be too often repeated, that the student should at first learn to draw with tolerable accuracy : he must be well versed in the precise characters of the different objects he will constantly meet with : he must be well grounded in the first rudiments, and be able to *feel* and understand, before he can venture to attempt expression. Rocks, ruins, buildings, thatched hovels, trees, shrubs, broken stumps, &c. all have their distinct and appropriate *touch*. It is labour-in-vain to meddle with colours, until he is endued with some power and facility of drawing. Colours would not only confuse him at his outset, but he would also insensibly contract a bad style of outline, and his drawings would degenerate into a flimsy and tawdry manner.

There are masters who deny their pupils the use of Indian ink in their shadows ; but surely the clearness of shadowing is best imitated, by a due proportion of that excellent material. If the shades are totally produced by colour, the drawings *thus* executed, have the appearance of fan painting. The sobriety of tint, produced by Indian ink, gives a broad and mellow tone, which (I am humbly of opinion) no other method can so well effect.

I shall in due time explain my system, which is, at least, both simple and easy of comprehension : when my pupils are sufficiently advanced, they will be at liberty to adopt as many styles as they may choose, and will thus be able to form a manner of their own. The two first lessons, No. I. and No. II. should be repeated often enough to imprint them firmly on the memory ; then, the subsequent lessons may be taken in rotation. The two last specimens in the book, have a sufficient variety of tints to answer every useful purpose. Permit me to *reiterate* my most urgent advice, that the student should be able to handle his lead pencil with facility, before

he presumes to attack his colour box. In unskilful and uncultivated hands it will prove worse than that of Pandora, for even poor Hope will not be left behind. Even when he *can* colour, let me intreat him to beware of too ostentatious a display; let him consult and dwell on the exquisite drawings of Turner and Girtin. The castigated purity of the one, and the magic splendour of the former, will teach him to view Nature with the eye of a master: he will then copy her beauties, *con amore*. He will shun all affected tawdriness, viz. trees and grass as green as spinage; sky and water as blue as a butcher's apron; and fore-grounds as cold as the snow-clad Alps. Let him assiduously study the ever varying forms, and graceful contour of Paul Sandby's trees, &c.; and, above all, let him learn to view with rapture, the warmth and harmony of our own Wilson. He will soon find what wonderful effects are produced by few, very few colours. He will learn from that great master, to place his figures with that *curiosa felicitas*, which is easier felt than described. As soon as the student can taste the beauties of those great masters, he will then be so far, *au fait*, as to be able to attack Nature in her strongest holds. She will not reluctantly, though slowly, unveil her beauties; and he will have the sublime satisfaction of fixing some of her transient graces! Rely upon it, that harmony can never result from too copious a collection of colours: the greatest masters have effected all the wonders of their art, by a few well chosen tints, properly opposed or blended.

Some beginners attempt the peculiar styles of the Rev. Mr. Gilpin; but, with all possible respect for that truly amiable and learned divine, they elude the grasp of the novice. Though, doubtless, excellent in their way, they would puzzle, rather than improve, my young pupils: they must be a little advanced, before they can derive any

real benefit from such *very* slight, though masterly sketches. The abruptness of outline, and total want of decision, would, *perhaps*, give the learner a slovenly and careless manner; totally incompatible with the necessary, though dry study of correctness of form and outline. But when his improvement is visible, and his judgment more ripened, he may then avail himself of the many good hints he will be able to discover. The rich and pleasing effects, contained in the Views of the Wye, &c. will give him an insight into the proper mode of expressing so much effect, with so little *apparent* labour. But he must be well acquainted with the *causes* of the general effects of Nature; or he will soon find, that boldness and freedom, will be apt to degenerate into coarseness and inaccuracy.

I shall, having premised thus far, proceed with some examples; and endeavour to illustrate them with suitable instructions. As this Treatise is solely devoted to Landscape painting in water-colours, I again beg leave to recommend black-lead pencils. Let me conjure the student not to use pen and ink: when he is a proficient, he may *sketch* with those materials; but if the pen is once admitted into finished water-coloured drawings, adieu to all softness, breadth, and atmosphere! The *wiry* mark of the pen, especially in distances, stares through the tender shadows and aerial tints, and gives his drawings the stiff and formal effect of bad-coloured engravings, which however, captivate the ignorant, and seduce the student. Let him also avoid the flutter of the French school; *there*, nature and harmony are sacrificed to unnatural and eye-piercing glitter! Let him place a good picture, by Wilson, Sandby, Payne, &c. in opposition to their foppish productions, and he will soon perceive the rock he would inevitably split upon. Let him learn to discriminate between the modest, yet captivating, brilliancy of Nature, and the false and

Plate 1



Roberts del.

Stadler sculp.

Plate 2



Roberts del.

Saunders sculp.



bewitching glare of ill-directed Art: he will soon learn to shun meretricious ornaments, and adhere to truth, the only safe and unerring guide.

As the following rules are intended for those, who, perhaps, never used a pencil before, I will begin with two examples, so easy, as not to deter, but to encourage the most timid. We must give the young pupil *hopes* of speedy improvement, or he will be discouraged at the outset. If the first lessons are too intricate, he will despair, and fly to some less innocent and useful pursuit, to beguile his vacant hours.

I have already declared my opinion in favour of a black-lead pencil; let the *largest* size be purchased; they are to be had as *thick* as a common port crayon. If a small pencil is adopted, the fingers will be cramped, and a *petite maigre* style of drawing and *marking* will be the inevitable consequence.

The preceding examples are as easy as can well be given; the manner of *handling*, is obvious and definite, and the combination of lines too simple, either to fatigue, or perplex.

The student will easily perceive, that the method of *hatching* is not without plan; the lines, which form the shadows, run parallel to the outlines of the buildings, trees, &c. which seems the most natural mode. If the outline is diagonal, so are the strokes which form the shades; if horizontal, the same; and so on. If the strokes are given at random, the drawing will appear frittered and confused: To render the outline as easy to imitate as possible, I would wish to recommend, that the inclination, position, and the general form and scale of the tree, No. I. and the cottages, &c. No. II. should be faithfully ascertained by *dots*, and *faint lines*, before the contour is made sufficiently dark. The trouble and confusion of effacing, will be in a great measure avoided, and the general effect will be more clear and easily seen.

Before the pupil presumes to shade, he should compare his copy with the original: let him put it aside for a short time, and when he returns to it with a *fresh eye*, he will soon discern his errors. When the outline is settled, he can then proceed with correcting the forms; and may safely venture to lay in the *middle*, or general, tint, which must be done, *flat* and broad: next come the darker shadows; and he finishes the whole with the strongest touches, which must be effected by a firm, yet careful hand. Great care must be taken that the outline is neither hard, or mealy: nor must the lines be equally black, but touched, here and there, with spirit. He will soon learn, that spirit is given by placing the sharper markings in their precise situations. For example: *under* the projection of thatch; between the *masses* of stones; and in the cavities of windows; knots in the bark of trees, and various other prominent parts. Experience and attention

can alone give the pupil a proper knowledge of this necessary branch of the art ; and it will require both study and application, to enable him to feel its propriety.

He must also avoid a weak, undecided, tremulous outline. Our immortal Reynolds, in one of his admirable Discourses, strongly insists upon a firm and determined outline ; which he justly terms the characteristic mark of beauty. It is impossible to quote superior authority ! This vigorous style of outline should, however, be confined, in Landscape, for the most part, to fore-grounds, ruins, trees, shrubs, weeds, &c. which are *close* to the beholder ; for all objects grow fainter as they recede from the eye, owing to the intervening atmosphere.

After much study and close investigation, I am of opinion, that the black-lead pencil answers the purpose far better than any other material, for the strong and spirited touches : the pen is too hard, and the markings of the camel's-hair pencil too flimsy, for the bolder and nearer objects. A judicious method of introducing the lead pencil in flying clouds, rising mists, and stormy skies, has a happy effect : I shall soon endeavour to elucidate these remarks in some subsequent example. Once for all, permit me to observe, that I invariably adhere to this medium, even in the most elaborate and high-finished drawings. Great care must however be taken, that the pencil-touches and shades are *well fixed*, and not too dark, before the *second* process, viz. application of the Indian ink.

I recommend the following simple rules, viz. procure two cups of clean soft water, together with two large camel-hair pencils ; wash the whole drawing, *after* it is pencilled and *before* the Indian ink is used, with the clear water only ; carefully washing your brush in a spare cup when you find it begins to be soiled, which will be the case, as

some of the lead pencil will inevitably rise. Let the whole be quite dry, and you may safely proceed with your Indian ink and colours. The various washes, both general and partial, will in time mellow the lead pencil lines, and blend the whole harmoniously.

Plate 3



Roberts del 1860

Stadler sculp



The preceding specimen is necessarily somewhat more difficult than those marked No. I. and No. II.; the lines are more complex, and the effect stronger; the same system of shading with black-lead pencil is *still* continued, as it will during the whole course of this Treatise. Increase of difficulty must not discourage; and care must be taken that the examples are invariably adhered to, as they are successively given. The first must be conquered before the second is attempted, and so on to the end. Thus will the student insensibly acquire a freedom of hand, together with an increasing accuracy of eye, without which requisites he cannot hope to improve. Precipitation is the bane of excellence; and undue speed, will rather retard than accelerate the incautious traveller.

We will now suppose that our pupils have diligently attended to the *three* first lessons, and that they can copy them with tolerable facility: they may now be permitted to attempt Indian ink. Let them recollect, that the penciling must be *still* carefully attended to; both as to hatching, and the regular masses of shadow.

As Indian ink is indelible, they must lay on their *first wash* very pale; and have a clean camel's-hair pencil ready at hand to soften and blend the various shades: they should, on no account, go over their outlines, with an additional line of Indian ink, by means of a hair pencil; as the lines being previously marked with lead pencil, will have sufficient force: they must also lay in their masses of shadow close to the outline, which will give sufficient determination.

Although the ensuing example is merely a drawing in Indian ink, yet, to add a more harmonious *tone*, I have added a *very* slight portion of indigo, as pale as possible, in the sky and distances. There is also a delicate wash of yellow oker over the whole, which corrects the chilling white of the paper. Drawings, entirely in Indian ink,

should, in general, be thus tinted. There are various washes for Indian ink drawings: such as *red ink* lowered with water, and gamboge; raw Terra di Sienna; yellow oker, and tobacco steeped in water. *Porter* also is a very good general wash.



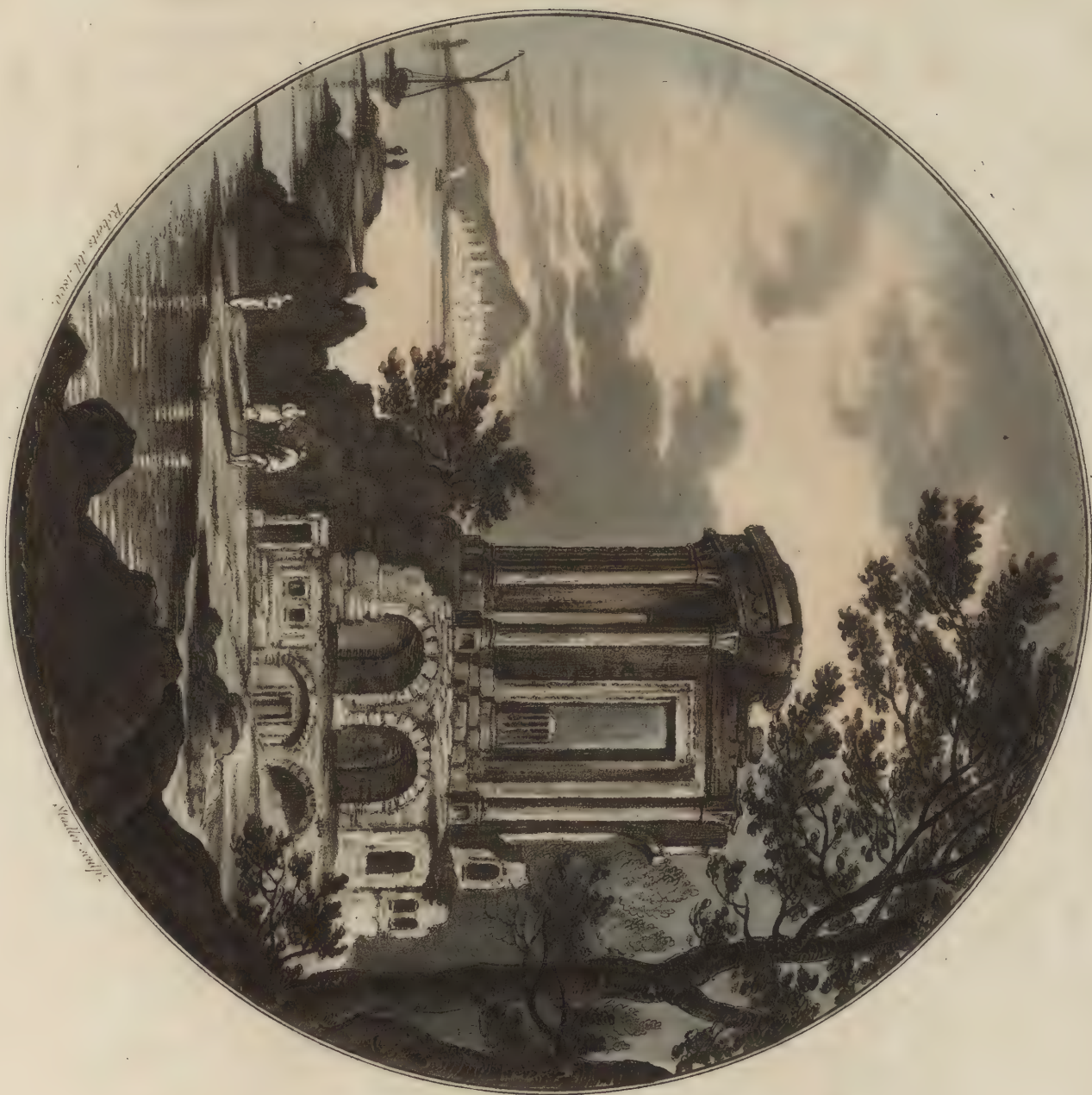


I hope, and trust, that the foregoing design will clearly exemplify the usual process of Indian ink ; but it will require much practice and attention, although the specimen is so plain, and the composition so simple. I could add a variety of more complex studies, but they would only tend to embarrass the student ; and, perhaps, finally to discourage him. I flatter myself I shall be pardoned, if I am guilty of tautology, when it is considered that I am not aiming at polished periods, but that I am only anxious to convey my meaning, in terms as clear as possible. It is extremely difficult, if not impossible, to avoid repetitions in books of instruction ; I shall therefore proceed without further apology.

The scholar must carefully avoid, in Indian ink drawings, both hardness and *mealiness* of outline, spotty shadows, and harsh distances. Constant practice and patience will, in time, remedy those defects. Though the student must not be impatient, still he must be quick with his spreaders and softeners, and he must constantly supply himself with clean water, as it soon becomes dirty. He must patiently wash, and rewash, the darker and darkest shadows : he must be particularly careful that each succeeding shade is so transparent, as to allow the preceding washes to be visible : this rule must also be constantly and minutely attended to, especially in colouring. If his Indian ink shadows are too *black*, adieu to all clearness and brilliancy ! He must also patiently permit each wash to dry, before he endeavours to increase the effect. Perhaps these minutæ may appear too trifling, but they are nevertheless highly important to uninformed and inexperienced practitioners.

The next example will exhibit a specimen of an Indian ink drawing, *further* advanced, and touched with two simple colours, viz. Cologne earth, and indigo : they make a pleasing addition and variety,

have a mild and harmonious effect, and gently conduct to colouring; which I again entreat the young student not to be too impatient to cope with. This drawing is also begun, as usual, with lead pencil; and, in addition to the Indian ink, there is (as I have just mentioned) a slight tinge of indigo in the distances; a pale wash, and some spirited touches of Cologne earth in the fore-ground and nearest objects.





The foregoing study is after Brueghel, but considerably simplified. The student must now carefully observe a beauty, which I have not yet pointed out; viz. the artful opposition of light and shade: he will perceive a very brilliant light upon the water, opposed by a rocky point of land, completely in shade, with a small figure seated thereon, also in shadow: this management is strictly in nature, and highly picturesque: *vice versa*, there are also two other figures, not only clad in white (to improve the effect, and add to the contrast) but also completely illuminated. This principle should be generally, at least, if not inviolably adhered to; light against shade, and shade against light.

In the pictures of great masters, we often see a figure on horseback, the horse white, and his rider in a bright scarlet habit. This is very beautifully opposed by a massy wood at a distance; the atmosphere gives the wood a gray, or purple tint: the figure is thus happily relieved, and the distance rendered mellow, and of *more value*, by the brilliant opposition of the horse and figure.

I will take this opportunity to give a few hints with respect to figures: they should be *few*, and not too large. That truly divine artist, Claude, frequently injured the transcendent effects of his colouring and composition, by an injudicious crowd! Wilson, (whose exquisite Landscapes scarcely yield precedence to Claude) never fell into that error. Peasants, labourers, haymakers, a fore-shortened cart or waggon, especially if a steep declivity is to be represented, will, if sparingly introduced and judiciously planted, enliven and render the scene both busy and interesting. Well-dressed figures in the modern style of dress, should be avoided, even in park and garden scenes; deer, horses, dogs, sportsmen, &c. will be infinitely more picturesque and appropriate. Perhaps I ought to apologize for this desultory *mélange*;

but as I do not pretend to literary distinction, I must request permission to ramble, provided I do not lose myself, or bewilder my fellow-travellers: I not only wish to give my young pupils some easy rules for the mechanical part of the Art, but I also wish to open their minds, and make them *think*.

The study of Nature is adapted to all persons and situations; and even those whose avocations prevent them from handling the pencil, will find a perpetual source of rational amusement, in being capable of tasting the beauties of Nature, and the many excellent specimens of Art which adorn this country.

I fervently hope that the scholar (if he can command his time) will not rest contented with being a cold and servile copyist, but that he will, in due time, endeavour to imitate Nature with taste and originality.

To proceed:—it will be readily perceived that the penciling is *still* continued in the last sketch, as usual. The process differs very little from the former studies; with this exception, there is *no Indian ink* in the *remotest* distance. Distant objects should be very delicately penciled, then a pale wash of indigo, repeated where it may be necessary: the delicate tone of the black-lead pencil *under* the indigo, will suffice for the distances: the buildings, trees, rocks, weeds, in and near the fore-ground, are washed, and smartly touched with Cologne earth. It is a very beautiful dark brown, perfectly durable, and works extremely free and pleasant.

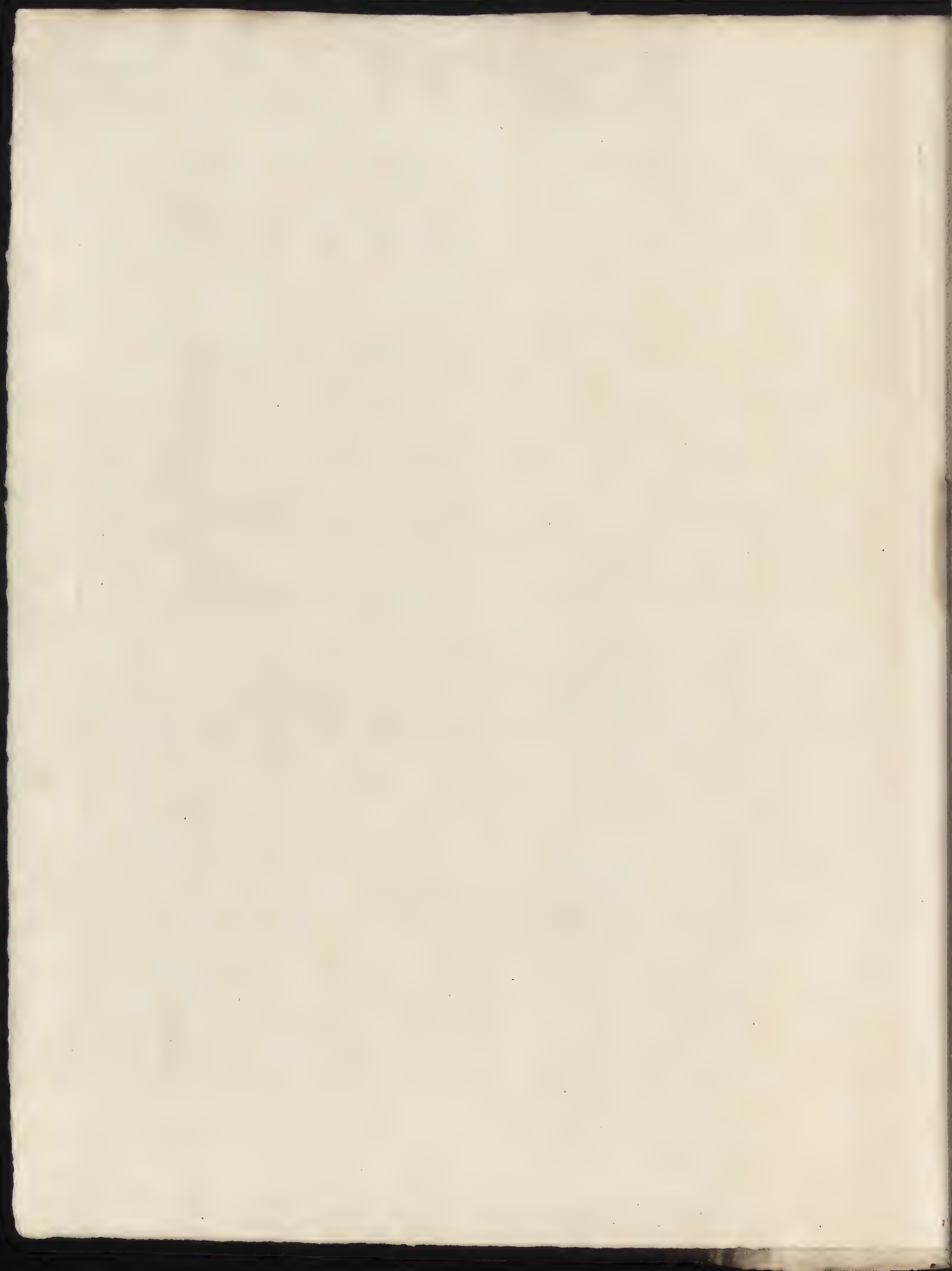
I hope that the youngest students, who honour this work with their attention, can now conceive the various methods already pointed out; I shall therefore venture to give them some subjects for colouring, which (with a few subsequent observations) will close my labours.

I shall annex the colours and materials necessary for our ensuing

COLOURS.

Light Cher.				Lake and Indigo, or Prussian blue, make Purple.
Orange Experiment				Light cher and Indigo, make a Pale Green.
Raw Terra di Sienna.				Gamboge and Indigo, make a brilliant Green.
Gamboge.				Raw Terra di Sienna and Indigo, make a softer Green.
Light Red.				Burnt Terra di Sienna and Indigo, make an Olive Green.
Red Lead.				Indian Ink, Indigo & Gamboge, make a very dark Green.
Lake.		Aerial Tint. N ^o 1.		The colour commonly call'd the Aerial Tint, is made with Lake, Indigo and Raw Terra di Sienna. (N ^o 1.)
Prussian Blue.		Aerial Tint. N ^o 2.		A richer tint, is composed of Burnt Terra di Sienna, Indigo, and Lake, (N ^o 2.)
Indigo.				Either of these two mixtures are very serviceable for distances.
Burnt Terra di Sienna.				Some persons Dead Colour, with the Aerial tint only; in that case, Indian Ink, must be omitted.
Vandyck Brown.				
Cologne Earth.				
Indian Ink.				

An infinite variety of Tints may be composed from the above table of Colours: perhaps all that may be necessary. Sap Green is used by some masters, but it requires great skill, as it is apt to give too green a tone; it also fades very quickly. For variety sake, Brown Pink may be added, but in general the fewer the colours that are used, the greater the Harmony.



examples; and also add a scale of the most useful and prevailing tints, for such of my young friends, who are so situated, as to want the advice and assistance of an able and diligent master.

The opposite list contains as many colours as are ever necessary for the most vivid and elaborate painting in water colours.

With respect to camel's-hair pencils, the larger, and largest sort should be procured, and chiefly used : very small camel's-hair pencils will in time give the student a *petite* manner. Very small camel's-hair pencils are only occasionally wanted ; viz. for touching the rigging of vessels, or very small figures. For general washes, large flat brushes in tins, should be used : they lay on a quantity of colour, clear and quick. Though many masters approve of a drawing-board to fix the paper in, perhaps it will, in general, be more convenient for the student to have his paper *loose* : he can then turn it. As it is absolutely necessary to wet the drawing on *the back*, especially during the time the clouds are painting ; he cannot so readily accomplish that very desirable object if it is fixed in a drawing-frame. He should procure a flat drawing-board, made of deal, *perfectly smooth*, especially for the outlines and penciling : the resistance of the board will enable him to pencil his drawing with firmness and a due degree of spirit.

A variety of different mixtures, needless to specify, will be easily discovered by the diligent scholar. It is the easiest as well as the simplest way to lay on the different washes *separately*, leaving each wash time to dry : too many mixtures and combinations of tints, would perplex instead of elucidate. I have repeatedly observed, that placing each tint pure, and *separate*, produces a clearer tone, than if they were *previously* mixed together :—for example ; if you wish a purple sky, lake over the indigo, or gray, will be clearer than if previously mixed on the palette. This doctrine will hold good in every combination or mixture.

Supposing that the student has conquered all the difficulties in the preceding Lectures, he will naturally be impatient to attempt the following coloured specimens. The process is still the same as heretofore, with this slight difference, viz. he must lay on his black lead with more delicacy than he did in the former sketches ; his washes of

Indian ink must also be *paler*, to admit and allow of the addition of colour. As soon as he has established his penciled outline, he should gently rub a few clean crumbs of stale bread over the whole design, leaning very lightly, so as not to obliterate the outlines, but merely to wipe off the loose lead: next, he must go over the whole with some general wash; having previously determined whether his picture is to be warm or cold. Suppose, for example, he intends a hot sunset, he should go over the whole, *first*, a wash of orange orpiment, rather faint; he must be certain that his *first* wash is quite dry, before he adds a *second*, or a *third*. Although the drawing is to be *universally* covered, yet he must preserve the *force* of his yellow, close, and near to the horizon: he must also carefully soften it off from the distant hills, and also over that part of the sky he wishes to be *blue*; lest a cold *green* hue should be predominant.

In sunny warm evenings, the azure part of the sky will have a *greenish* tinge, owing to the yellow rays of the declining sun mingling with the blue atmosphere; but this must be delicately managed, or the prevailing tone will be displeasing in the extreme.

The general effect being thus settled, he will regularly proceed with his lead pencil and Indian ink as usual. In proportion as the objects recede, they become more and more blue. Having finished his sky, and nicely blended his clouds and remote objects, he can then safely retouch and revise. When the darkest trees, buildings, &c. are nearly sufficiently strong, he will discover where his sky wants additional force and lustre: he must then add some few partial washes: if he aims at extreme brilliancy, a wash or two of *red lead* gives a most powerful glow. Great care must be taken that those washes are not laid on *opaque*: red lead and orange orpiment have a natural tendency that way; so has yellow oker, especially if applied too strong

at once. When these repeated washes are quite dry, let him then finish his trees, weeds, bushes, &c.

As the sky frequently peeps through those objects, it naturally follows, that it should be, in a great measure, finished in the first instance: Afterwards the various green tints, browns, &c. may be placed with safety.

Further, if the plump touches of Cologne earth, burnt Terra di Sienna, and gamboge, are placed before the general washes are completed, and the sky and water finally determined, they will be inevitably *disturbed*, and consequently not only muddle and soil the sky, but also spread so wide and *unshapely*, as to lose all the energy of a judicious and well-disposed *touch*.

With respect to the variety of green tints, they should be sparingly introduced. Indian ink and gamboge will, in general, serve for the nearest trees; the edges of the external masses of leaves may be heightened with touches of raw, or burnt Terra di Sienna: by these means the transparency of the leaves will be duly represented; and a judicious application of lake, light red, and burnt Terra di Sienna, will give the rich autumnal glow, so much admired by the lovers and judges of picturesque effect. The student must be careful not to make his trees *rusty*; though that is not so great a fault as their being too green.

The second gradation of trees require a bluer tinge; the same rules must be applied to buildings, rocks, &c. The trees at the extremest distance, are uniformly of the same tone as the sky, hills, &c.

With respect to reflections let it be remembered, that although the objects are represented as in a mirror, still they are *fainter*. If the picture represents a perfect calm, then the objects reflected are nearly the size and colour of the original objects. The gentlest breeze disturbs



Roberts del. 1844.

Stoddard sculp.



the water so far as to alter, and frequently lengthen the reflexes. A shoal, or sand bank, (though not visible) produces a sort of lengthened demi-tint, and causes a *ripple*, which is highly picturesque. A slight increase of air will nearly obliterate the reflexes. This must be attended to in composition, or painting after nature. I have sometimes seen a turbulent and windy sky, while the water was rendered perfectly tranquil, owing to the strength and precision of the reflexes! Every one, at first sight, is shocked at such an incongruity. If the sky is hot, so must the water be; if the clouds be agitated, the trees and lakes, rivers and sea, must partake of the elementary conflict.

As the varieties of nature are so multitudinous, it is scarcely possible to give adequate directions for the representation of her endless and beautiful vicissitudes: application and diligence will, in time, teach the scholar to discover and represent her transient beauties; and habit will imprint them firmly in his memory. I will, however, attempt to give a few additional hints for general washes and effects; and will furthermore add two specimens of *finished* paintings, in water colours.

The annexed composition is copied from a drawing by that excellent master, Mr. Malchair of Oxford, of whose talents I have just had a fair opportunity to make honourable mention. The composition is sweetly serene, and will be of infinite service to those who are rather advanced; the colouring is remarkably chaste, and the effect produced by one general wash only, which is light oker.

If the student is desirous of attempting the very difficult task of representing a sunrise, perhaps the following hints and cursory remarks, may be of some service; as it is in vain to attempt to give an adequate idea of that very resplendent luminary in all its glory, it will be more prudent to throw a passing cloud over the orb itself, and paint some of its golden rays, streaming, as it were, through the azure expanse. A broad and brilliant mass of light behind a tower, or a distant hill, in shade, or middle tint, will clearly indicate your meaning. The tops of mountains, lakes, or pools of water, and the undermost leaves and branches of trees should be *touched up* with bright tints: although it has been a received opinion that the morning is *always* gray; yet if my young pupils will be prevailed upon to rise before the sun is visible, they will find that the sky is, in general, most brilliantly arrayed in purple streaked with gold. The blue part of the sky is of a greener cast than in the evening.

It requires a nice eye, and much practice, to discriminate between the glow of morn and that of evening: I never saw it more happily represented, than in *one* of that beautiful series of pictures called "Shakspeare's Seven Ages," painted by that excellent artist, Mr. Smirke. In the painting of the boy going unwillingly to school, the Landscape, which of course depicts the morning, is treated in a style wonderfully correct, and true to nature. In that precious *morceau*, the *cool* and incipient glow of the dawn, is truth itself; and it has always struck me as an instance, almost *unique*, of a decided discrimination between the purple tints of the morning and those of sunset. I would strongly advise beginners, as well as the more cultivated artist, to analyze that beautiful specimen with attention.

These delicious paintings are now in the Museum of Mess. Boydell, at the Shakspeare Gallery, whose unremitting assiduity, and liberal encouragement of the arts and artists, are an honour to the present age:





and their names will be handed down to posterity, together with that of Mr. Macklin, as the founders of the British school. Many inimitable productions of the greatest masters would imperceptibly sink into oblivion, had they not been faithfully transmitted upon copper, and thus gained new life, and multiplied circulation.

It may not be improper to add a few additional rules for painting day scenes: if you wish to represent a serene sky, (towards noon for instance) a very little colour will be wanted. First, for the sky, a pale wash of indigo, gradually softened towards the horizon; secondly, a general wash of yellow oker, or orange orpiment: should your sky appear greenish, a very slight tinge of lake will cure that defect, and render the whole sweet and harmonious.

If you propose to represent a cloudy sky, a little Indian ink must be mixed with the indigo, for the dark clouds. *Damp* your paper, with a sponge dipped in clean water, *behind* the drawing, while you are painting flying clouds: you will then have time to soften the edges before the clouds dry.

As it is extremely difficult to paint moonlight, I will endeavour to explain the process, as far as I am able, by a few plain and simple rules. It is infinitely more picturesque to conceal the moon, as I formerly observed with respect to the sun. The extreme brilliancy of both these orbs almost preclude imitation: however, the moon is the easier task of the two. Sometimes it may glitter to advantage behind a thick group of trees; behind a ruin, partly seen through a broken Gothic window-tower; its brilliant effects may be successfully given, and clearly understood by reflexes in the water, and long shadows from figures, &c. In all these situations the representation will be more pleasing, as well as more practicable, than if the orb itself were to be fully displayed. The usual process, *viz.* black-lead pencil, Indian ink, and finally, colour, is still to be adopted. It is a very

common fault in moonlights that they are *too blue*, consequently raw and cold. Rubens and Vanderneer avoided those faults. I should suppose that they glazed their skies with lake, and raw Terra di Sienna, which I have found to impart both warmth and lustre.

If, by way of variety, you sometimes wish to shew the moon, be particularly careful that it is not left perfectly white, or sharp, as it will then appear like a shilling nailed on a counter. A passing cloud over part of the moon, will break the formality of an object perfectly round; and will at the same time soften the edge, and blend it with the surrounding sky. All the fleecy clouds near the moon, should be washed with lake and yellow in the reflexes. I still avail myself of general and universal washes. The first wash may be lake, carefully softened over the moon; finally, a general tint of orange orpiment will give a due degree of warmth to the whole. The *previous* wash of lake, prevents the blue from turning green. Near objects, such as buildings, trees, rocks, boats, and figures, should be well washed, and retouched with Cologne earth.

As I did not wish to increase the expense of this work by more engravings than would be absolutely necessary, permit me, (instead of an additional plate) to substitute the following most exquisite moonlight: it was designed by Homer, and coloured by Pope.

“ As when the moon, refulgent lamp of night,
“ O’er heaven’s clear azure spreads her sacred light,
“ When not a breath disturbs the deep serene,
“ And not a cloud o’ercasts the solemn scene,
“ Around her throne the vivid planets roll,
“ And stars unnumber’d gild the glowing pole.
“ O’er the green trees a *yellow*er verdure shed,
“ And tip with silver every mountain head;

- “ Then shine the vales, the rocks in prospect rise,
“ A flood of glory bursts from all the skies:
“ The conscious swains, rejoicing in the sight,
“ Eye the blue vault, and bless the useful light!

What a sublime description! how picturesque, and true to nature! Observe how accurately the tints are displayed, how admirably the trees are *touched*, and with what surprising harmony the whole is finished. Even the figures are strictly analogous to the scene. This is really painting like a master. I hope my pupils will endeavour to embody this beautiful description: if they do it with fidelity, they will infallibly produce a most delightful moonlight.

As soon as the industrious pupil has achieved the preceding examples, he may venture to try his hand at copying from Nature. He may also avail himself of many excellent books of more elaborate studies, published by Mr. Alderman Boydell, Mr. Macklin, &c. The *advanced* scholar may profit considerably by the high-finished drawings of Paul Sandby, Payne, La Porte, Smith, &c.

I do not advise a servile obedience to any *particular* style: if the student is under the care of a good master, he has only to attend to *his* instructions. If he cannot avail himself of so useful a resource, he will, I hope, glean some useful information from this little Treatise.

Let him try the manner of various masters as soon as he is out of trammels, and thereby form a style of his own. The industrious bee flies from flower to flower, to increase and improve her stock; she derives some benefit from the humble unobtrusive plant, as well as from the splendid magnolia. By such means the greatest masters have been formed: the divine Raphael, even in the zenith of his glory, condescended to alter his style, as soon as he had fortunately caught

a glimpse of the astonishing and sublime productions of Michael Angelo.

May the Arts increase and flourish in this thrice happy kingdom! and may they ever continue to polish and improve our childrens' children! Let them remember, with hearts glowing with genuine gratitude, how much we are indebted to the patronage of our most gracious Sovereign, for the present flourishing state of the Arts!

ADDENDA.

SOME USEFUL HINTS FOR EXECUTING TRANSPARENCIES.

As Transparencies are become so extremely fashionable and popular, I shall take this opportunity of offering a few general and simple rules, which, I flatter myself, will be of considerable service to those who are ignorant of that pleasing branch of the Arts.

First Process. You may use black-lead pencils, Indian ink, and water colours, as before directed. As soon as you have produced some effect, wash the *whole* of the drawing with mastic varnish till it is completely absorbed; the paper will then be perfectly transparent.

Second Process. Hold the drawing opposite to the light, and, on the blank side, carefully *trace* the outlines; wash the *deepest* shadows two or three times, on the *blank side*, until you have sufficiently increased the effect. The second gradation of buildings, trees, &c. should only be washed *once*, and the extreme distances not at all. Particular care must be taken not to exceed, or go beyond the *original* and fixed outline, as that fault would be easily detected.

Third Process. Touch the darkest parts with Vandyke brown, or Cologne earth, *boldly*, and you will find the shadows will be rendered clearer, as well as more forcible. The chief beauty of this style consists in clearness. You must be very cautious not to retouch your transparencies until the mastic varnish is perfectly dry. If the varnish

is damp, water colours will not work pleasantly, and they will be apt to run. Abbeys in ruin, Gothic painted windows, illuminated temples and gardens, moonlight, fires, and groupes of gypsies sitting round a fire in a thick wood, with the moon glimmering behind the trees, are subjects most admirably adapted for transparencies.

N. B. The *whole picture* should be made transparent, contrary to the practice of some, who only varnish the *moon, fires, and reflexes*: in that case the effect is poor and hard. Harmony cannot exist, unless the whole painting is rendered transparent. It will require more time to give a proper body to the shadows, according to my plan; but in return, the effect will be so superior as to repay the additional time and trouble. When fires are to be represented, the colour must be *charged* in those places; red lead thinly glazed over with lake, and shadowed with burnt Terra di Sienna, give a surprising glow.

If your transparencies are intended for windows, &c. to be seen by daylight, they will require less shade and more light, than those intended for candle-screens, lanterns, or fire-screens.

SOME USEFUL DIRECTIONS FOR VARNISHING.

First Process.

DISSOLVE some isinglass in boiling water, and carefully strain it through a fine cloth; let it stand to be cooled. The way to ascertain its due strength is this: it should be of the same consistency, and as glutinous as an hartshorn jelly. When you wish to use it, you may easily melt it over the steam of boiling water, only be careful that it is not hot, but merely fluid.

Second Process. You will, at first, find it very difficult to lay on *the size* over the thick touches of Vandyke brown, lake, Cologne earth, and Prussian blue. Attention and practice will soon perfect you. It also frequently happens, that good drawings are spoiled by laying on the size with too much haste. In order to avoid that risk as much as possible, I usually take a camel's-hair pencil, not too large, and carefully go over the dark touches of lake, Vandyke brown, Cologne earth, and Prussian blue. Yellows are easily defaced. Chinese yellow is the most beautiful colour we have; gambouge is too pale, and scarcely ever *sinks* into the paper; consequently, is very apt to come off.

Third Process. When the aforesaid *partial* application of size is quite dry, you may then boldly use the large flat varnishing brush, and go all over the drawing with broad and rapid washes. When the *second* coat of size is thoroughly dry, a *third* must be applied, for fear that any part of the drawing should be left uncovered, as in that case, the varnish would leave greasy spots, and be extremely offensive to the eye.

Fourth Process. When you are certain that the *three* several coats of size are quite dry and hard, which will require some hours, take a large soft *flat* varnishing brush, dip it into your mastic varnish, and spread it sparingly, but impartially, all over the picture. If you wish it to be very highly varnished, add a little *gum copal*, previously well mixed with the mastic: the oftener you go over with the varnish, of course the brighter it will be. I do not advise a scholar to varnish too highly; it spoils the delicacy of the atmosphere, and gives a picture the appearance of a tea-tray, a bandezer, or a Birmingham sign.

Once for all, I do not wish my young pupils, and those who may honour these pages with their perusal, to confine themselves entirely

to my precepts and style of drawing : my sole aim is to impart a *little* knowledge to those who have *none*. They may in due time consult the instructions of those who are more favoured with the choicest stores of Minerva : my utmost ambition is to direct them by a route as little circuitous, and as plain as the very intricate and difficult path of Science will permit, to the goal of truth.

GLOSSARY.

As the very young pupil may perhaps be at a loss to understand the meaning of several technical words and phrases necessarily interspersed in this work, the following little Glossary may have its use.

Page 12. *Hatching*, means those parallel strokes which the scholar will clearly distinguish in all the Plates; more especially No. I. II. and III. All the lines, diagonal, perpendicular, and horizontal, which serve to shadow the buildings, &c. are called "hatching." Stroke engraving is entirely effected by means of hatching; or as some term it, etching: but as etching generally means a slight style of engraving, the word *hatching*, is constantly used to mark the difference between drawing, and engraving on copper.

Page 17. *Hardness*, is the opposite fault: hardness conveys the idea of a line drawn with pen and ink, thus ———; on the contrary, *firmness* of outline means a strong and spirited touch in the dark crevices of rocks, knots of trees, &c. as has been before observed.

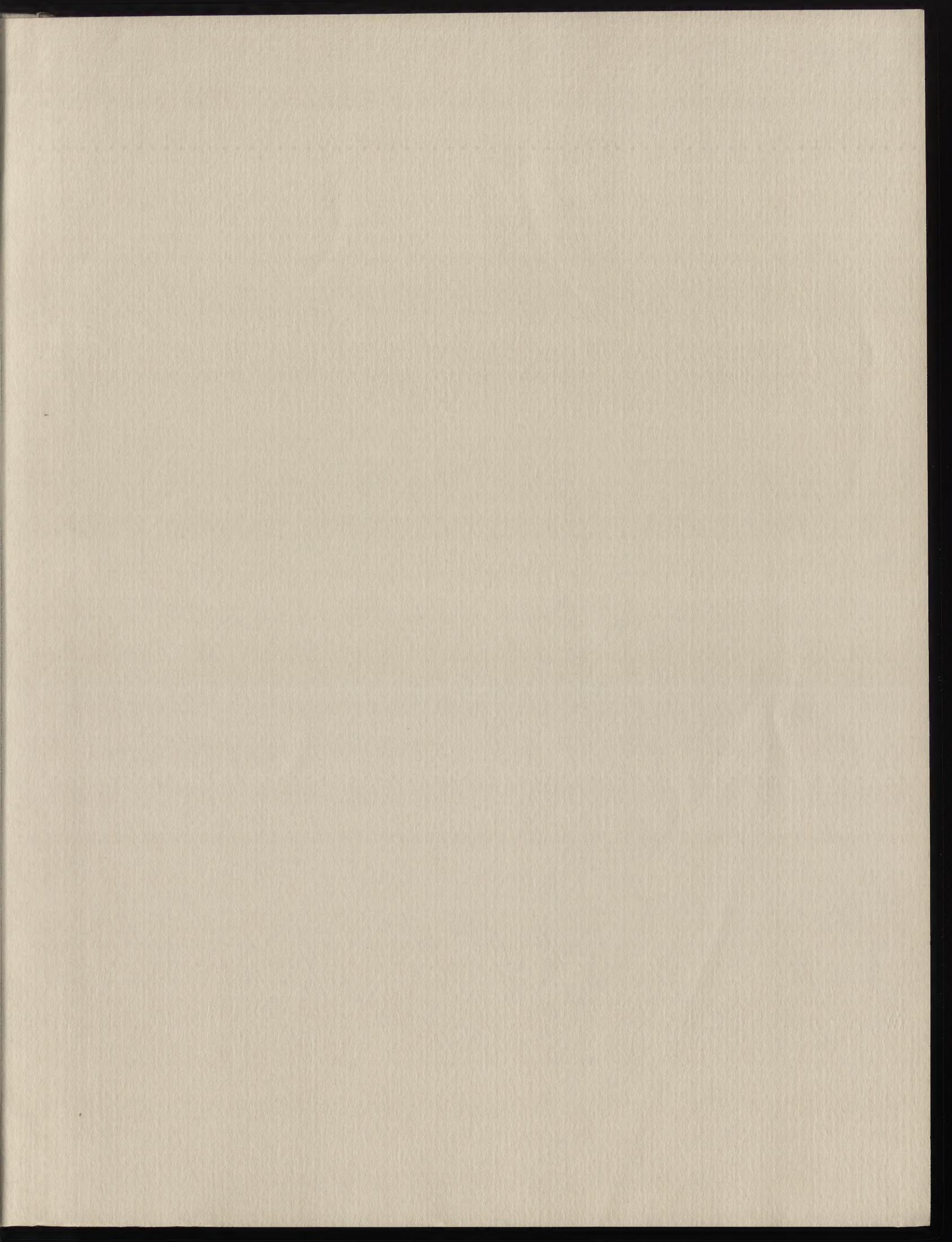
PAGE 17. *Mealiness*, means an indistinct outline, and a ragged and confused mode of shadowing; it is very different to *softness*, as *mealiness* may be very black, and yet want force.

Page 17. A *spreader*, is a large full pencil, made with camel's hair: a *softener* is nearly the same, only not quite so long. These pencils are fixed in swan quills: the lesser camel's-hair pencils are fixed in goose quills.

Page 22. Large *flat* brushes fixed in tin, are for the purpose of giving the general washes, and also for varnishing; they are usually called, "varnishing brushes."

Page 24. *Rusty*, means that sort of dirty green observed on old bronzes: if too much Cologne earth or Vandyke brown is used, the drawing will have that effect: however it may be cured by a slight wash of indigo and Indian ink.

FINIS.



84-89680

SPECIAL 81-B
9680

